Teaching Philosophy

I work to create an environment for the students to learn both process and the making of finished works by providing both theoretical and materials framework for research of contemporary artmaking, its currents and trends. The keywords for me are structure, process and play.

I work to create a structure which breaks down a myriad of processes into the student's particular process , allowing for a play of materials and conceptual framework to be observed and worked with. Within this play of material and conceptual frame, I emphasize observations of how these aspects "speak" to the production of work.

The structure of course assignments, broken down into steps, has as its intention that the students find their own process, an expression of a world, within a diversity of worlds, rather than working towards a formula. One method I use is to work with groups to develop the students' abilities to critique other students' work; this critical skill can eventually translate to an observation on how to critique their own work. Another method I am using is to stress ways to observe and critique works-in-progress. I use a structure of interim assignments for the students to persevere with the raw or unfinished, rather than finding easy or quick solutions. As each process for each student is different, this leads to a conundrum: an "easy" or quick solution could also be an inspired or brilliant plan. I see teaching as an investigation, a research into a field of investigation with much uncertainty as the richest way of proceeding. I seek this challenge in teaching: to convey these ephemeral qualities into a sound practice.

Within the development of courses, the attitudes which I seek to develop include the abilities to both locate and dislocate oneself in order to develop a practice that is original to the students' processes. I see education as *uncovering*, or as a process of *revealing the hidden* along with the development of particular skills which will lead the students into an intensive process of research towards production.

For me, the studio / seminar teaching is a stewardship: I stress the importance of mistake within a process of discovery, thus the making of work allows for failure informing them of the problematics of particular materials and/or conceptual frames. This environment is of necessity an intensive one. I also work to have them cultivate attitudes of patience, perseverance and observation within their practice. I see teaching as a process which is learned through making, the various projects through the course term becoming part of a learning process, as well as being finished works.

Within this environment for teaching, I propose activities which extend their coursework into the public realm through submission to festivals and exhibitions, which extends the discussion in the classes towards the process of reception of artworks.

With this attitude of process in mind, rather than assigning a fixed grade at mid-term, I use grading throughout the term as an indicator for the students which can shift as the term proceeds. I have found this use of the grade as indicator transforms evaluation into a

motivating device for renewed vigour and commitment to their work in the subsequent term. I have attached sample grading sheets for mid-term, which indicate a range within which the student's grade can improve as they are able to develop their sensitivity to materials, skill-building and understanding.